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*The* ACHILLITO CHIESA  
COLLECTION , , *Part I*

FLEMISH AND DUTCH PAINTINGS  
AND ITALIAN PRIMITIVES , , ,

AMERICAN ART ASSOCIATION·INC.  
*New York*







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EXHIBITION & UNRESTRICTED PUBLIC SALE AT THE  
**AMERICAN ART GALLERIES**  
MADISON AVENUE · 56TH to 57TH STREET  
NEW YORK

**T**HE Achillito Chiesa Collection ✓ Part I  
Paintings ✓ Catalogue Numbers 1-63  
Will Be Sold on Friday Evening, November 27, 1925, at 8:30 O'Clock ✓ ✓ ✓  
The Collection Will Be On Free Public  
View from Saturday, November 21, Until  
Time of Sale ✓ Weekdays from 9 a.m. to 6 p.m.  
Sunday, November 22 from 2 to 5 p.m.



Sales Conducted By Mr. O. Bernet and Mr. H. H. Parke  
**AMERICAN ART ASSOCIATION · INC.**  
Managers



THE COLLECTION OF  
**ACHILLITO CHIESA · ESQ.**  
*of* MILAN

*PART I*

FLEMISH AND DUTCH PAINTINGS  
OF THE XV · XVI · XVII CENTURIES

ITALIAN PRIMITIVES AND  
RENAISSANCE EXAMPLES

A SMALL GROUP of CANVASES  
BY ENGLISH · FRENCH AND  
SPANISH ARTISTS OF THE  
XVI-XIX CENTURY



*CATALOGUE WRITTEN BY*

HOFSTEDE DE GROOT · *The Dutch Expert*  
G · J · HOOGEWERFF · *Director of the National*  
*Holland School of Fine Arts in Rome And*  
GIACOMO DE NICOLA · *Director of the*  
*Bargello Museum · Florence*





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If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

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AMERICAN ART ASSOCIATION, INC.

MANAGERS

OTTO BERNET

HIRAM H. PARKE

AUCTIONEERS

## INTRODUCTION



## A FOREWORD

**T**HROUGH inscrutable prank of Fate or Fortune the great Chiesa Collection of paintings, assembled through years of devotion of a father and years of indefatigable enthusiasm of a son, is to be dispersed at public sale in New York. The elder collector, Achille Chiesa, amassed a fortune at Milan in the business of exporting and importing, and devoted the faculty of astuteness that had brought him wealth to the study and acquisition of works of art. His son Achillito Chiesa inherited a share of the fortune and a disproportionate share of the collector's instinct, which made it impossible for him to resist the lure of fine works of art.

He bought until the magnitude of the Collection reached a remarkably high total in dollars. And he bought largely on credit—which led to the inevitable end, and committees of bankers and other creditors were formed. The Italian Government was called into consultation in accordance with law, and a way sought to preserve the Collection. When sale was finally decided upon, the Government exercised its legal right and inventoried certain paintings and objects as national treasures. But it was not in funds to make purchases. Collectors in Italy hesitated at the huge sums requisite, although many of them wanted some of the canvases.

Finally the Government relinquished its hold and the way was opened for the disposal of the Collection. It was decided to send it to America as the great art market of the world, and the American Art Association, Incorporated, was selected as manager of the auction, strictly on the usual commission basis. The Collection is so large that its dispersal at one sale is impracticable on numerous grounds, and there will be several sessions at different dates. The first will be a single evening's sale of some three score Italian, Dutch, Spanish, French and Flemish paintings, comprising a display of higher quality than has been offered in New York in recent years. Byzantine art, Italian Primitives and Renaissance painters, and the fascinating Dutchmen of the sixteenth and seventeenth centuries; now and again a Spaniard or a Frenchman or an Englishman, some as late as the eighteenth and early nineteenth century. The paintings have been catalogued in Europe for this sale, those of the Dutch and Flemish schools by Hofstede de Groot, the recognized Dutch expert, and by G. J. Hoogewerff, Director of the National Holland School of Fine Arts in Rome, and those of the Italian School by Giacomo De Nicola, Director of the Bargello Museum, Florence. Some have been passed upon by Bernard Berenson.

The Chiesa Collection has been visited, and revisited, by American collectors and picture buyers, some of whom heard of it and of its

possessor upon learning that desired and sought-after canvases which they found in the galleries of European dealers had already been bespoken by Mr. Chiesa. And once he had them they were not again to be bought—until now. Some notable and coveted canvases were loaned to friends—and recovered with difficulty. Some, loaned to museums, have been mentioned and commented upon in conspicuous and conservative guide books.

The Memling, of which Mr. Hoogewerff speaks, is surely worthy of a wider mention and will repay study, as will The Madonna and Child by the Master of the Death of the Virgin. The characters in the Portrait of a Gentleman by Miereveld and the Portrait of a Lady by van Santvoort are alive today as the day they were put upon canvas. As much may be said for the van Ceulen Portrait of a Lady, while the Man with a Black Skullcap Holding a Book by Rembrandt's pupil Ferdinand Bol has a solidity and richness far deeper than the same painter's portraits of a more superficial elegance which are more frequently seen here.

Benjamin Cuyp's Annunciation to the Shepherds has the wealth of color and depth of religious feeling which characterize the work of the American President of the Royal Academy who followed Sir Joshua Reynolds in office, Benjamin West; and Bellegambe's Holy Virgin with the Child has a resignation and aspiration inescapable and a piety naive in the expression of its accessories.

Van Dyck comes in with a more modern stroke in the fine Life-sized Bust Portrait of a Lady; and the Portraits of a Donor and his Wife in the Act of Adoration—although in the catalogue only attributed to Bartholomew Bruyn the Elder—are of a staunch validity and artistic perception which commend themselves to a discerning eye. For a thorough enjoyment of painting peruse the two panels by the Master of the Half-length Female Figure, the Virgin with Child at a Table and the Virgin Looking Down at the Nude Child in her Arms.

The Portrait of a Dutch Humanist by van Scorel, whose interesting life included employment by the Dutch Pope, Adrian VI, is a masterpiece of expression, and the portraits of SS. Catherine and Barbara by an earlier painter eloquently depict the piety of the fifteenth-sixteenth century.

Passing to the Italian School, Piazzetta's Annunciation is a touching and analytical tribute in pigment, and the composition and color in A Bishop Reading the Prayer point unmistakably to Tiepolo and his Venetian exuberance. The Portrait of a Man with a Beard is a dignified contribution from the Fairfax-Murray Collection, and Sieneese painting is exhibited in Andrea di Bartolo's Madonna and Child, as it is again in San di Pietro's Madonna and Child between Saints and

Angels on a gold background. Two other Madonnas of the Italian School which claim attention are by Leonardo's pupil Boltraffio—from the Crespi Collection, Milan—and by the Florentine Filippino Lippi.

At variance with the predominant religious pictures of the Collection are two eighteenth century canvases from Spain and France, Goya's *Inside a Wine Shop* and Boucher's *Sleeping Woman*—the latter a soberly colorful nude from the Fairfax-Murray Collection.

NEW YORK, *October*, 1925

DANA H. CARROLL



## PAINTINGS OF THE DUTCH AND FLEMISH SCHOOLS

THE present Collection is of special importance on account of the numerous and excellent paintings belonging to the early schools of the Netherlands and surrounding countries. In very few private galleries now existing are the principal masters of the fifteenth and sixteenth centuries better represented.

The Memling is a very recent discovery and means an unexpected addition to the oeuvre of the painter. Adriaen Isenbrandt, certainly not less interesting than his master Gerard David, is represented by a charming little panel in the well known, almost mystical style he used later. There are two beautiful pictures of Joos van Cleve the Elder, who after a sojourn in Italy, was acclaimed a genius of even greater inspiration than before. This group is completed by two panels of the always noteworthy and gentle artist called "The Master of the Half-length Female Figures."

The two wings of a lost altarpiece and the Holy Virgin by Jean Bellegambe will be judged of special interest by everyone familiar with the art of the painter, who, together with Quentin Metsys and others, closes the century and at the same time opens a new era.

Hardly any portrait of the early West-European schools is so impressive as the marvelous head of a woman donor (*Life Size Half-length Figure of a Lady in the Attitude of Prayer*), attributed by us to the "Master of Moulins," whose enigmatic but powerful art has

been the subject of interesting studies during the last years. This panel, dating from the end of the fifteenth century, forms a worthy pendant to the portrait of a Humanist, by Jan van Scorel, a master who held a high position in Dutch art in the period of transition. This masterpiece is considered the most striking masculine character-study the artist ever produced.

Joachim Patinir is the first landscape-painter of the Flemish School, that is to say, the first artist who reduced the figure element to a pleasant detail only. Of this original and very attractive work the Collection counts two small specimens of nearly the same size.

Of Peeter Baltens no picture of greater importance is known than the splendid animated landscape with the Parable of the Sower, formerly in the Collection of Count Delaroff, whilst the art of the first Brueghels is happily represented by the Harvest painted by Peter the Younger from the drawing his famous father had left to him.

As to the Dutch and Flemish pictures of the seventeenth century, there are several of no common interest. Although the present Collection does not count a Rembrandt nor can boast a Rubens, the authentic portraits by Anthony van Dyck and Cornelis de Vos supply that want—if a “want” there be. As for the Flemish School, Dutch portraitists of various types, as Michiel van Miereveld, Cornelis Janssens van Ceulen and Dirck van Santvoort—the latter a pupil of Rembrandt—are auspiciously represented with characteristic works of their brush. Sir Peter Lely, the Dutch follower of van Dyck, who stayed forty years in England, completes the group in a fortunate way. Of special interest is the Interior with a Family Group by Isaac Koedÿck, a master who has come to the front of late.

Of the Dutch painters of *genre* the Annunciation to the Shepherds by Benjamin Cuyp will appeal to many a connoisseur, while the presence of an authentic and typical work of Jan Steen is always noteworthy. Jacques van Oost, on the other hand, may be considered a substitute for Teniers, but where the paintings of the latter master are very numerous, the Merry Company signed by his fellow-countryman is a rather scarce specimen of its type.

Jacob van Ruysdael too is absent but yet in evidence, owing to the fine landscape of one of his best followers, Nicolaas Molenaer. Works of his and of Roelof de Vries are often attributed to their master. The more heroic interpretation of nature much *en vogue* in the latter part of the century, is demonstrated by the Landscape with Sunset of Jacques d'Arthois of Brussels.



## PAINTINGS OF THE ITALIAN SCHOOL

THE Chiesa Collection made with an exquisite understanding of art, with the passion of the man who collects for himself only and for the satisfaction of his own spirit, offers to the lovers of Italian art in its various periods an assemblage of objects of value that few collections of the present day could achieve. From the ingenuous and austere primitives, with their early attempts at artistic perfection, to the grandeur and the grace of the successive periods, everything that has contributed to the evolution of art is here represented.

The Italo-Byzantine *tavoletta* showing The Descent from the Cross is a painting of exceptional rarity both in respect to its period and its preservation.

Representing the Venetian School of the Trecento are two pictures by the rare artist, Lorenzo Veneziano. The skill with which The Birth of Saint Nicholas is represented, and the preservation of the surface of the paintings accords a great importance to these two pieces.

Segna di Bonaventura, the most accurate and faithful pupil of Duccio di Buoninsegna, the great founder of the Sienese School, is represented by an agreeable example of the primitive period of this school, a picture in which sentiment and *jeraticita* are mingled in amicable accord; while a pleasing picture by Sano di Pietro, almost certainly executed under the guidance and in the workshop of his master Sassetta, and a most gracious and delightful little painting by Andrea di Bartolo complete the examples of the great Sienese School, which left such an important influence in the field of art.

What can we say of such a picture as the Madonna and Child of Filippino Lippi? The great Florentine Quattrocentist in this painting unites to the beauty and grace of the figures a pleasant background of landscape, which constitutes in itself a charming little picture.

The female portrait by Sebastiano Mainardi was certainly executed in the studio of Ghirlandaio, his master and relation, and is a work of undeniable artistic interest.

The Virgin with The Book by Giovanni Antonio Boltraffio which came from the Crespi to enrich the Chiesa Collection is a most interesting work of the Lombard School of the XV-XVI century. Boltraffio, one of Leonardo's beloved pupils, and worthy follower of the master from whom he learned the science of sculpture, skilful and rich color, and certainty and diligence of execution, and whom he may be said to have approached in the facility of his drawing, executed this picture during the period of his full artistic maturity. Madonna and Child was painted between 1510 and 1515, a space of time in which the

painter completed the fresco of the Madonna with Founder in S. Onofrio at Rome and painted the Madonna and Child of the Loeser Collection at Florence.

The Venetian Renaissance with its color comes to life with its characteristics of freedom of action and breadth of view in the works of three separate artists: The double portrait by Vittore Belliniano, which was for many years in the Kaiser Friedrich Museum in Berlin (No. 56 of the catalogue) is undeniably a work of sufficient interest and importance to have justified the exchange which was effected by the offer of a painting by Albrecht Dürer.

The virile half-length portrait by Vincenzo Catena, nobleman and painter and pupil of Giambellino, is a work valuable both for its truth and for the technical quality of the painting visible in it; while Autumn of Paris Bordone is a pleasant and notable painting which could lead one to think, with a great Italian critic, that "Paris was always lively and sometimes exquisite."

We come to the Venetian XVIII Century School with its greatest master Tiepolo; and a second painter of note, Giovanni Battista Piazzetta. Tiepolo, a painter of inexhaustible fantasy, geniality and grandeur of conception, is represented in this Collection by a small study depicting a bishop in prayer. The intrinsic qualities of the painting and the fantasy visible in it being certain grounds for the attribution. The Annunciation of Piazzetta, certainly one of his best works, was chosen for the exhibition of paintings of the XVII and XVIII centuries at the Pitti Palace in Florence.

The delightful signed and dated picture by Boucher, rightly called the painter of the graces and a beautiful feminine portrait signed by Ingres offer interesting examples of two diverse periods of the French School.

Not least, the art of Spain, is shown in two beautiful canvases (one signed) by Francesco Goya, master of color and of vivacity.

MILAN, *September*, 1925.

LUIGI ALBRIGHI

*Note:* Mr. Albrighi has had an intimate acquaintance with the entire Collection during the greater part of its assembling by the Chiesas, father and son.

## CATALOGUE

## JEAN BAPTISTE MONNOYER

*Born at Lille 1634, Member of the Academy in Paris  
1665. Died in London 1699.*

### 1—FLOWERPIECE

450.—

A bouquet of flowers in a gilt chased vase standing on a grey stone slab. There are tulips, roses, pinks, gardenias, and other flowers.

*On canvas: height, 26 inches; width, 19¼ inches.*



No. 1—FLOWERPIECE  
*By* JEAN BAPTISTE MONNOYER



No. 2—A BASKET WITH FLOWERS ON A RED MARBLE TABLE  
*By RACHEL RUYSCH*

## RACHEL RUYSCH

*Born at Amsterdam 1664. Wife of the portrait painter, Jurian Pool. Died at Amsterdam 1750.*

### 2—A BASKET WITH FLOWERS ON A RED MARBLE TABLE

850.—

White, pink and red roses with other flowers, some hanging over the border of the basket. On one of the flowers a bee; on the table a big fly and above the flowers a butterfly.

*On wood: Height,  $16\frac{1}{4}$  inches; width, 14 inches.*

SIMON JOHANNES VAN DOUW

*Born about 1630. Master in Antwerp 1654. From  
1656 to 1657 in the Guild of Middelburg.*

3—*TWO HORSEMEN WATERING THEIR HORSES AT A  
FOUNTAIN NEAR A WALL OF ROCKS*

150.-

One has dismounted from his spotted white horse, the other, in a blue dress and a white turban, is mounted on a brown mare. In the right foreground a dog; in the distance a farm. Signed and dated 1654.

*On wood: Height,  $8\frac{3}{4}$  inches; length,  $11\frac{1}{2}$  inches.*





No. 3—TWO HORSEMEN WATERING THEIR HORSES AT A  
FOUNTAIN NEAR A WALL OF ROCKS  
*By SIMON JOHANNES VAN DOUW*



No. 4—WINTER LANDSCAPE  
By *NICOLAAS MOLENAER*

NICOLAAS (KLAES) MOLENAER

*Born evidently at Haarlem, about 1630. From 1651 in the Guild. Died at Haarlem 1676. Pupil of Jacob van Ruysdael.*

325. — 4—WINTER LANDSCAPE

A winter scene at the outskirts of a town, seen on the left. A white horse is eating from a box, while beside it is a brown horse; two men are near a sledge. In the left foreground a man is buckling on the skates of another and in the background several people are skating.

*On wood: Height, 15½ inches; width, 11¾ inches.*

ADAM FRANS VAN DER MEULEN

*Born in Brussels 1632. Pupil of Peter Snayers. In 1665, Colbert invited him to the Royal Gobelins factories in Paris. In 1673 member of the Academy. Died in 1690.*

325. — <sup>5</sup>—A WOODED LANDSCAPE WITH A COMPANY OF  
NINE PEOPLE

To the right cavaliers and their servants halting before an inn; on the left a group of three resting. In the centre a view towards the distance, where still further people are seen.

*On canvas: Height, 23 inches; length, 29¼ inches.*



No. 5—A WOODED LANDSCAPE WITH A COMPANY OF NINE PEOPLE  
By ADAM FRANS VAN DER MEULEN



No. 6—A ROCKY WOODLAND LANDSCAPE  
By ROELANDT SAVERY

## ROELANDT SAVERY

*Born at Courtrai 1576. Died in Utrecht 1639.*

### 6—A ROCKY WOODLAND LANDSCAPE

150— On the right a group of lions before trees; various remains of animals devoured by them in the foreground. On the left, near a high cascade, several panthers, and in the sky a large bird of prey.

*On wood: Height,  $15\frac{1}{2}$  inches; length,  $28\frac{1}{4}$  inches.*

## GUILLIAM (WILLEM) VAN HERP

*Born at Antwerp about 1614. Pupil of Damiaan Wortelmans, and later, in 1628, of Biermans. Died at Antwerp 1677.*

### 7—THE FOUR SEASONS

2400.—

(A) SPRING; symbolized by shearing sheep, done by an old man, assisted by a boy. On the right two women are preparing dinner; one gives a bowl to a boy, and a young man, with a stick over his shoulder to which are attached two cocks, is looking at the scene.

*On wood: Height,  $17\frac{3}{4}$  inches; length,  $25\frac{1}{4}$  inches.*

(B) SUMMER; symbolized by a huntsman with three dogs on the left, and a group of four peasants, two men and two women on the right. One of the women is milking a goat.

*On wood: Height,  $17\frac{1}{2}$  inches; length,  $25\frac{1}{2}$  inches.*

[Continued]





(C) AUTUMN





(A) SPRING



(B) SUMMER

No. 7—THE FOUR SEASONS  
By GUILLIAM (WILLEM) VAN HERP

[Continued



(D) WINTER

No. 7—THE FOUR SEASONS (*Concluded*)

By GUILLIAM (WILLEM) VAN HERP

## GUILLIAM (WILLEM) VAN HERP

*Born at Antwerp about 1614. Pupil of Damiaan  
Wartelmans, and later, in 1628, of Biermans. Died  
at Antwerp 1677.*

### 7—THE FOUR SEASONS (Concluded)

(C) AUTUMN; symbolized by the vintage. On the right various persons collecting grapes accompanied by a dog; in the centre a man with bare feet treading grapes; on the left a man putting grapes into a tub and a woman on her knees testing the mash.

*On wood: Height,  $17\frac{3}{4}$  inches; length,  $25\frac{1}{2}$  inches.*

(D) WINTER; a snowy landscape symbolizing winter. In the centre of the landscape two men are loading fire-wood on an ass, a third one, on the left is chopping wood, near him a dog. On the right two ducks are swimming and in the background is a house, with people before it preparing the meal.

*On wood: Height,  $17\frac{1}{2}$  inches; length, 25 inches.*



## JACQUES D'ARTHOIS

*Born at Brussels 1613. Pupil of Jan Mertens. Died  
at Brussels in 1686.*

### 225-<sup>8</sup>—LANDSCAPE WITH SUNSET

A hilly, wooded landscape; on the left, the setting sun reflected in a pond; on the right, on a road along the wooded hills, a shepherd in red, playing the flute as he leads his flock, followed by another shepherd. Behind, a gentleman with a white dog.

*On wood: Height, 19 inches; length, 36½ inches.*

*Note:* An autograph certificate of authenticity and description signed by Com. Hofstede de Groot accompanies this painting and will be given the purchaser on request.



No. 8--LANDSCAPE WITH SUNSET  
By *JACQUES D'ARTHOIS*



No. 9—THE CONVALESCENT  
*By JAN STEEN*



## JAN STEEN

*Born at Leiden 1626. Studied probably with Nicolas Knupfer at Utrecht and later with Jan van Goyen at the Hague. Student in the Leiden University 1646; in the Corporation of painters at The Hague, 1649-54; in Haarlem 1661-69; at Leiden in 1672; died there 1679.*

### 275.- 9—THE CONVALESCENT

A woman seated on a bench facing front, with clasped arms, holding in the right hand a medicine-bottle. She wears a dark red petticoat with a black jacket and hood.

*On canvas: Height, 16 inches; width, 13¾ inches.*

## JACOB DUCK

*Born at Utrecht about 1605. Died after 1660.*

### 10—LOVE AND BACKGAMMON

150.—A cavalier, seated at the right, is playing backgammon with a young woman, seated at the left; she is just making a play. Behind the table an old woman sits smoking and looking at the game.

*On wood: Height, 13 inches; width, 11½ inches.*



No. 10—LOVE AND BACKGAMMON  
*By JACOB DUCK*



No. 11—VIRGIN AND CHILD WITH ST. ANNE  
*SCHOOL OF HANS MEMLING*

## SCHOOL OF HANS MEMLING

*Flemish; born about 1425, died at Bruges between 1492 and 1495. Historical painter and probably pupil of van der Weyden.*

### 11—VIRGIN AND CHILD WITH ST. ANNE

450. In the left foreground the seated figure of St. Anne in an olive-green robe covered with a crimson cloak; her head is shrouded in a white veil, and her face bent down towards the closed missal on her lap. At the right, the seated Mother, in dark green gown with crimson sleeves and grey cloak, holds on her knees the standing nude Child, to whom St. Anne proffers a bunch of grapes. Meticulous background of a renaissance shrine lavishly sculptured and with a semi-circular pediment, before the walls and trees of a city.

*On canvas: Height, 20 $\frac{3}{4}$  inches; width, 15 $\frac{1}{4}$  inches.*

FLEMISH SCHOOL OF THE XV  
CENTURY

550. — 12—*PORTRAIT OF CHARLES VII, KING OF FRANCE*

Head and shoulders portrait facing half-right; the body draped in a dark undergarment covered by a scarlet cloak edged at the neck with fur, on the head a low-crowned hat of dark green velvet trimmed with leather braid. The face that of a man of perhaps thirty, with brown eyes and long, vulpine nose.

*On wood: Height, 10 inches; width, 8 inches.*



No. 12—PORTRAIT OF CHARLES VII, KING OF FRANCE  
*FLEMISH SCHOOL OF THE XV CENTURY*



No. 13.—MADONNA AND CHILD  
*By THE FLEMISH MASTER OF THE DEATH OF THE VIRGIN*



## FLEMISH MASTER OF THE DEATH OF THE VIRGIN

*Flourished in the first half of the XVI century at Cologne, the picture of that name being in the Cologne Museum. The artist has been identified with Josef Cleef or Cleve the Elder (Joos van der Beke) circa*

1490-1540.

### 13—MADONNA AND CHILD

1100. The Virgin is clad in blue and draped in a scarlet cloak, holding the Child, in a loose robe of light blue; the Infant is seated on a moss-green velvet cloth spread over a stone table. A faience pot at the left holds flowers, of which the Child has plucked one with the right hand. An embrasure at the upper right in the paneled wall behind offers a view over wooded landscape beyond.

*On wood: Height, 17¼ inches; width, 12½ inches.*

## ISAAC KOEDYCK

*Born at Leyden about 1616. Died after 1677, probably  
in Amsterdam.*

### 14—AN INTERIOR WITH A FAMILY GROUP

375— In the centre is a table, before which the father, in black, is standing on the left side. Behind the table, two sons also in black. On the right before the table the mother is seated; a little daughter is leaning against her knees, while a still younger daughter is sitting in a chair, a basket of flowers on her lap. A maid servant with an infant child is standing behind the table.

*On canvas: Height,  $32\frac{3}{4}$  inches; width,  $27\frac{1}{4}$  inches.*



No. 14—AN INTERIOR WITH A FAMILY GROUP  
*By ISAAC KOEDÿCK*



No. 15—PORTRAIT OF A BEARDED GENTLEMAN  
By *MICHEL JANSZON VAN MIERVELD*

## MICHIEL JANSZOOM VAN MIEREVELD

*Born at Delft 1567, where he studied under W. Wil-  
lems and Augustjns In 1579 he went to the school of  
Antonio Blockland (Monfoort) at Utrecht. From  
1613 in the Delft Guild; from 1625 in the Guild of  
The Hague. Portrait painter to the Princes of Orange.  
Died in Delft 1641.*

1100. —

### 15—PORTRAIT OF A BEARDED GENTLEMAN

Life size, three-quarter length, standing, turned a little to the right, but facing the spectator; the right hand before the breast, the left on a book, placed on a table covered with a green cloth. On the left: Aetatis suae 35. A° 1615.

*On wood: Height, 44 inches; width, 33 inches.*

## DIRCK VAN SANTVOORT

*Born at Amsterdam 1610. Died there 1680. Pupil  
of Rembrandt.*

### 650. 16—PORTRAIT OF A LADY

Life size, three-quarter length, standing, facing the spectator, turned a little to the left, in a black dress, a white ruff, the bonnet bordered with lace and similar cuffs. In the left hand colored gloves and in the right the "chatelaine." In the left top corner: *Aetatis suae 40*, Anno 1633.

*On wood: Height, 48 inches; width, 34¼ inches.*



No. 16—PORTRAIT OF A LADY  
*By DIRCK VAN SANTVOORT*



No. 17—PORTRAIT OF A LADY  
By CORNELIS JANSSENS VAN GEULEN



## CORNELIS JANSSENS VAN CEULEN

*Dutch painter, born at London 1593, where he worked between 1618 and 1643. He went to Amsterdam in 1646 and died there in 1664. Influenced by Paulus van Somer and Antony van Dyck.*

### 17—PORTRAIT OF A LADY

900.—Life size, three-quarter length, standing, turned to the left, touching, with the right hand, a pearl necklace on the table at her side, which is covered with a red cloth. Clad in a black dress over a white underdress, curled hair, pearls at the ears, around the neck and the left wrist.

*On canvas: Height, 44½ inches; width, 35½ inches.*

## FERDINAND BOL

*Dutch; born at Dordrecht 1611, died in Amsterdam  
1680. Pupil of Rembrandt, whose studio he entered  
about 1630.*

### 18—MAN WITH A BLACK SKULL-CAP, HOLDING A BOOK

2900.—

Half-length figure seated in an armchair, facing the observer; clad in sober black, with a white ruff and black skull-cap covering a head fringed with white hair. In the left hand a book—a Latin treatise on botany—in the right, horn spectacles. The face is of great dignity, with blue eyes, full straight nose, white moustache and straggling beard. At the right is the inscription: "Aetatis 66 ANo 1641."

*On Panel: Height, 32½ inches; width, 25 inches.*



No. 18—MAN WITH A BLACK SKULL-CAP HOLDING A BOOK  
*By FERDINAND BOL*



No. 19—PORTRAIT OF A LADY  
*By SIR PETER LELY*

## SIR PETER LELY (PIETER VAN DER FAES)

*Born at Soest 1618. Pupil of Frans Pietersz de Grebber at Haarlem. 1641 he went with Prince William the II of Orange to London, where he lived until 1680.*

### 1200.—19—PORTRAIT OF A LADY

Life size, three-quarter length, seated. Dressed in a light violet gown, cut low, with a blue scarf and a pearl necklace. Her right hand rests on a pedestal; with her left hand she caresses a small dog. The background on the left is sculptured and on the right is a curtain.

*On canvas: Height, 50 inches; width, 40½ inches.*

BENJAMIN GERRITSZ CUYP

*Born at Dordrecht 1612. Died there 1652.*

2000. — 20—THE ANNUNCIATION TO THE SHEPHERDS

At the upper left the Angel, who appears to six astonished shepherds below. On both sides are huts and on the right a number of sheep and cows.

*On wood: Height, 33½ inches; length, 45½ inches.*



No. 20.—THE ANNUNCIATION TO THE SHEPHERDS  
By BENJAMIN GERRITZ CUYT



No. 21—(A) A MOUNTAINOUS AND WOODED LANDSCAPE  
By JAN TILENS



No. 21—(B) A MOUNTAINOUS LANDSCAPE  
By JAN TILENS



## JAN TILENS

*Born at Antwerp 1589. Master in the Guild 1612.  
Died 1630. He painted his landscapes in the manner  
of Joos de Momper and Lucas van Uden.*

300.- 21— (A) *A MOUNTAINOUS AND WOODED LAND-  
SCAPE*

On the right a cascade. Scattered about the foreground stags and hinds, nine altogether.

*On wood: Height, 19¾ inches; length, 36½ inches.*

(B) *A MOUNTAINOUS LANDSCAPE*

On the right are rocks, with a church on the summit. In the centre a view towards the distance. In the foreground various groups of figures.

*On wood: Height, 19½ inches; length, 36½ inches.*

## JACQUES VAN OOST THE ELDER

*Born at Bruges 1601, died 1671. (Or perhaps Jacques van Oost the Younger, his son and pupil, born at Bruges 1639, and died there 1713.)*

### 22—MERRY COMPANY

460.-

A group of eight at a table before a farmhouse. A man on the left is sleeping on his arm, resting on the table. A man in the centre, in a red costume, faces the spectator, a third one is drinking, and a fourth holds up his left hand; the fifth one plays his violin. On the right a pig near some barrels. Before the table an overturned chair. Authentically signed.

*On wood: Height, 22½ inches; length, 28½ inches.*



No. 22—MERRY COMPANY  
*By JACQUES VAN OOST THE ELDER*



No. 23—THE MOURNING FOR CHRIST  
*SCHOOL OF THE LOWER RHINE*

## SCHOOL OF THE LOWER RHINE

*About 1525, under influence of Dutch masters.*

### 23—THE MOURNING FOR CHRIST

425. The dead Saviour resting against the knees of Joseph of Arimathea, standing on the left; to the right the Holy Mother, supported by St. John and at the feet of Christ, Maria Magdalena in a somewhat declamatory attitude, seen from the back. The composition especially on the right side, expresses great movement, the coloring of the whole scene is vivid and bright. In the background on the left, the grave, already prepared, is watched over by an angel; on the right a view of hilly country. A fine picture, very characteristic of the period.

*Oak Panel, joined crosswise: Height, 18½ inches; width, 14 inches.*

## JOACHIM PATINIR

*Born about 1485 at Dinant. Settled at Antwerp in  
1515. Died October 5, 1524.*

### 24—(A) *LANDSCAPE WITH A CONVENT*

1050.—

Of the same character and almost of the same size as the following. The hollow mountain with the fortresslike monastery, at the entrance of the semicircular huge cavity, is also seen in Patinir's more detailed picture representing the Rest on the Flight to Egypt, property of the Museum at Berlin. Right above the convent, the glorification of a saint (St. Mary of Egypt?), caught up to Heaven, is faintly visible.

*Oak Panel: Height, 10¼ inches; length, 14 inches.*

*Note:* The little owl, visible just above the saint, is by no means to be interpreted as the "signature" of Henri met de Bles, called 'Civetta,' whose technique and colorings are very different.

[Continued]



N<sup>o</sup>. 24—(A) LANDSCAPE WITH A CONVENT  
By JOACHIM PATINIR





No. 24—(B) LANDSCAPE WITH ST. JEROME AS HERMIT  
By *JOACHIM PATINIR*



## JOACHIM PATINIR

*Born about 1485 at Dinant. Settled at Antwerp in  
1515. Died October 5, 1524.*

24—*Concluded*

1050. (B) *LANDSCAPE WITH ST. JEROME AS HERMIT*

A view of rocks, seashore, a town on a bay, etc. The scenery is animated by buildings of various kinds and miniature figures. The whole is whimsical but pleasing; the workmanship refined to a high degree. Patinir repeated the same motive of curious rock formation and background in a large landscape under a quite similar sky, now in the Prado Gallery at Madrid.

*Oak Panel: Height, 10 inches; length, 13½ inches.*

JOOS VAN DER BEKE  
(Called JOOS VAN CLEVE THE ELDER)

*Born in Antwerp 1520. Died 1556.*

25—*THE HOLY VIRGIN WITH THE CHILD, SITTING  
ON A RICH THRONE OF MARBLE*

*Joos. —*

The Madonna wears an ample dress of vivid red. The Child is playing with a coral rosary or necklace. Characteristic are the ornaments of the throne in the style of the Renaissance. Landscape in the background, on both sides. A very good picture from his studio.

*Oak Panel: Height, 20 inches; width, 13½ inches.*



No. 25—THE HOLY VIRGIN WITH THE CHILD, SITTING ON  
A RICH THRONE OF MARBLE  
*By JOOS VAN DER BEKE*



No. 26—THE HOLY VIRGIN WITH THE CHILD  
*By JEAN BELLEGAMBE*

## JEAN BELLEGAMBE

*Born about 1470. Died about 1530 at Douai.*

### 600. 26—THE HOLY VIRGIN WITH THE CHILD

Seated on a white marble throne with two young angels at her feet, playing on musical instruments. In the style of Memling and executed with characteristics seen frequently in the paintings by this master.

*Oak Panel: Height, 15¾ inches; width, 9¾ inches.*

SCHOOL OF JAN GOSSAERT

325.—27—*THE HOLY VIRGIN ENTHRONED*

With the Child on her lap, surrounded by three female saints without attributes.

*Oak Panel: Height, 18 inches; width, 13¾ inches.*



No. 27—THE HOLY VIRGIN ENTHRONED  
*SCHOOL OF JAN GOSSAERT*





No. 28—THE HOLY VIRGIN AND ST. JOSEPH ADORING THE CHILD  
IN THE RUINED STABLE  
*SCHOOL OF ANTWERP. FOLLOWER OF QUENTIN METSYS*



SCHOOL OF ANTWERP. FOLLOWER OF  
QUENTIN METSYS

775.— 28—*THE HOLY VIRGIN AND ST. JOSEPH ADORING  
THE CHILD, IN THE RUINED STABLE*

From the background two shepherds are approaching and beyond is a view of a landscape. The Child is lying on a kind of altar. In the foreground a staff, a gourd and a linen bag.

*Oak Panel: Height, 17 inches; width, 13½ inches.*

## ANTHONY VAN DYCK

*Born at Antwerp 1599. Pupil of Hendrick van Balen in 1609. Entered Rubens' studios 1618 as his assistant. Visited England and Italy. In 1632 King Charles I invited him to England to paint himself and his family. On Rubens' death he went to Antwerp and Paris, but returned to London in 1641 and died there.*

### 1600.—29—A LIFE SIZE BUST PORTRAIT OF A LADY

Turned to the left, looking at the spectator. In a rich dress, embroidered in gold, and having a lace collar. She wears costly pendants with pearls in the ears. With the right hand, the only one visible, she is touching a necklace about her neck.

*On copper: Height, 20 inches; width, 15¾ inches.*



No. 29—A LIFE SIZE BUST PORTRAIT OF A LADY  
By ANTHONY VAN DYCK

## SCHOOL OF THE CLOUETS

XVI CENTURY

325. 31—*PORTRAIT BUST OF LORD BURGHLEY, BAILIFF,  
KNIGHT OF THE ORDER OF THE GARTER*

Wearing a chain and holding a short white staff, the sign of his office. Dressed in a black robe, set off with brown fur, and small lace collar. On his black cap the medal of the Order and a little black ostrich-feather. Grey background. In the upper right corner the name, written on a strip of paper, fastened by two seals: "Lord Burghley, Baliv." The name is written over again, but seems authentic. Over the right shoulder, a coat of arms, surrounded by the "garter," added afterwards to the background.

*Oak Panel: Height, 11 inches; width, 8¾ inches.*



No. 31—PORTRAIT BUST OF LORD BURGHLEY, BAILIFF,  
KNIGHT OF THE ORDER OF THE GARTER  
*SCHOOL OF THE CLOUETS*



No. 32—PORTRAIT OF A YOUNG MAGISTRATE  
By *BARTHOLOMEW BRUYN THE YOUNGER*

## BARTHOLOMEW BRUYN THE YOUNGER

*Son of Bartholomew Bruyn the Elder. Painter of  
Cologne. Follower of his father. Mentioned since  
1550. Died 1610.*

### 950. 32—PORTRAIT OF A YOUNG MAGISTRATE

Half-length figure, dressed in black with small cap of the same color; against background of brown speckled marble. In his hands he holds his gloves and a letter. In the background the following inscription: *Anno Dni. 1554. Aetatis suae 20.*

*Oak Panel, one piece with the frame, rounded at the top: Height,  
16¾ inches; width, 12¾ inches.*

BARTHOLOMEW BRUYN THE ELDER  
(Attributed to)

*Born 1493 at Wesel. Settled at Cologne. Died there  
1555.*

2300.- 33—*PORTRAITS OF A DONOR AND HIS WIFE IN THE  
ACT OF ADORATION*

The wings of a triptych; landscape backgrounds. The man, wearing a long, fair beard, is dressed in an ample black robe and a cap of the same color. The woman is wearing a white headdress and black raiment with white lining and a broad belt of gold leather.

*On wood: Height, 26 inches; width, 9¼ inches.*

*Formerly in the Collection J. E. Taylor. The central panel according to reliable information in the de Merode Gallery at Brussels.*





No. 33—PORTRAITS OF A DONOR AND HIS WIFE IN THE ACT OF  
ADORATION

*By BARTHOLOMEW BRUYN THE ELDER*



No. 34—LIFE SIZE HALF-LENGTH FIGURE OF A LADY IN THE  
ATTITUDE OF PRAYER  
By "THE MASTER OF MOULINS"

## "THE MASTER OF MOULINS"

*Identical with the "Painter of the Bourbons." French school, second half of the XV Century. Active still about 1500.*

### 34—LIFE SIZE, HALF-LENGTH FIGURE OF A LADY IN THE ATTITUDE OF PRAYER

4500.—  
She is represented in a garden, bounded by a brick-wall, and wears a brown dress, set off with dark brown fur. The cherry-red sleeves of her undergarment are just visible at the wrists. Same color in her headdress, bordered with faint gold, and a necklace of gold. Important fragment of the right wing of a very large triptych, as is proved by the reverse side showing the vertical broad drapery of a standing figure, undoubtedly a saint. A masterpiece of most sincere expression.

*Oak Panel: Height,  $21\frac{1}{4}$  inches; width,  $18\frac{3}{4}$  inches.  
(In the right upper corner, behind the head of the woman, a piece of wood is set in.)*

PAINTER KNOWN AS THE  
"MASTER OF THE HALF-LENGTH FEMALE  
FIGURES"

*Flemish school, beginning of the XVI Century.*

2600.—35—THE HOLY VIRGIN WITH THE CHILD AT A  
TABLE

With downcast eyes she is looking at an illuminated prayerbook, of which Our Lord, seated on a little cushion and dressed in a transparent shirt, is turning the leaves. The Mother wears a blue-green dress with crimson mantle. The table is covered by a dark-green cloth.

*Oak Panel: Height, 11½ inches; width, 9 inches.*

This attractive picture comes from a convent near Burgos.



No. 35—THE HOLY VIRGIN WITH THE CHILD AT A TABLE  
By the "MASTER OF THE HALF-LENGTH FEMALE FIGURES"



No. 36—THE HOLY VIRGIN WITH THE CHILD SEATED IN A  
LANDSCAPE  
*By ADRIAEN ISENBRANDT*

## ADRIAEN ISENBRANDT

*Born at Haar'lem. Came to Bruges in the very first years of the XVI Century. Pupil there of Gerard David. Master in the Guild 1510. Died 1551.*

### 36—THE HOLY VIRGIN WITH THE CHILD SEATED IN A LANDSCAPE

1810.—  
Almost twilight. The Virgin is represented resting on the flight to Egypt. In the background on the right, at the entrance of a dark wood, St. Joseph is drawing water at a spring. On the left a view over hills and distant mountains, where a castle is seen and beyond a town, with its citadel. The landscape is beautiful in atmosphere. The dress of the Madonna is dark green, completed by a long cloak of green-gray, a shade lighter. At her feet an underskirt of very dark crimson is just visible. Before her in the foreground a long staff and a basket.

*Oak Panel: Height,  $14\frac{1}{4}$  inches; width,  $11\frac{1}{2}$  inches.*

PAINTER KNOWN AS THE  
"MASTER OF THE HALF-LENGTH FEMALE  
FIGURES"

*Flemish School, beginning of the XVI Century.*

950.— 37—THE HOLY VIRGIN LOOKING DOWN AT THE  
NUDE CHILD IN HER ARMS

The Madonna is dressed in grey-green with dark green mantle, edged with gold. Over her hair a white kerchief is knotted. Background dark. Old frame with inscription: "*Pater in manus tuas commendo spiritum meum. Luc. 23.*"

*Oak Panel: Height, 15½ inches; width, 11½ inches.*





No. 37—THE HOLY VIRGIN LOOKING DOWN AT THE NUDE CHILD  
IN HER ARMS

By the "MASTER OF THE HALF-LENGTH FEMALE FIGURES"



No. 38—THE HOLY VIRGIN WITH THE CHILD  
*STYLE OF DIRCK BOUTS*

## STYLE OF DIRCK BOUTS

*Born at Haarlem in the beginning of the XV century.*

*Settled at Louvain and died there 1475.*

### 38—THE HOLY VIRGIN WITH THE CHILD

2400. — Half-length figure, dressed in grey with a red mantle, standing in front of a screen of gold-leather. On either side view of a landscape. The Child leans its head on the bosom of the Mother, who bends hers towards her Son in a very tender attitude, holding Him closely in her arms. (This attractive picture may be an ancient copy of a lost original.)

*Oak Panel: Height, 17 1/8 inches; width, 11 1/2 inches.*

## HANS MEMLING

*Born about 1430. Pupil of Rogier van der Weyden.*

*Settled at Bruges. Died August 11, 1494.*

### 39—THE PENANCE OF ST. JEROME IN A LANDSCAPE

1400.-

The right wing of a rather large triptych, reduced to become complete in itself. The Saint is dressed in a ragged coat of a violet-brown color. Behind him in the foreground iris and other flowers are growing. In the background two hermits praying near a spring, and (on the left, half missing) the group of St. George liberating the princess by killing the dragon. Landscape and figures are excellent in workmanship and perspective. The picture is extraordinarily expressive.

*Oak Panel: Height, 18¼ inches; width, 13½ inches.*

*Formerly in the Collection of Vicomte Bernard d'Hendecourt, London.*



No. 39—THE PENANCE OF ST. JEROME IN A LANDSCAPE  
*By HANS MEMLING*



No. 40—PORTRAIT OF A DUTCH HUMANIST  
*By JAN VAN SCOREL*

## JAN VAN SCOREL

*Born 1495. Pupil at Haarlem of Willem Cornelisz, and afterwards at Utrecht of Gossaert Mabuse. Traveled 1520 to Nürnberg where he stayed some time with Albrecht Dürer, and continued thence to Venice and Palestine. On the way back he was employed in Rome by the Dutch pope, Adrian VI (1523). Settled at Haarlem and Utrecht. Died 1562.*

12,500. —  
40—PORTRAIT OF A DUTCH HUMANIST

Half-length figure with a landscape background. The scholar, nearly full-face, is beardless, fair and blue-eyed, slightly sunburnt; his expression both earnest and resolute. He is dressed in an ample black robe with a cap of the same color. At the neck the white shirt with yellow embroidery is visible and just the tip of a cherry-red waistcoat. The left hand is resting on a sleeping brown dog; with a self-possessed gesture of the right he is pointing to the deserted bulk of the tower of Babel, rising in the background. At the foot of it a man, stripped by a robber, and some people hurrying away from the scene. On the right a slender tree and behind the scholar some monuments of ancient Rome are indicated: Trajan's Column, the Pyramid of Caius Sextus, an obelisk. Sky with white clouds. The gesture, in showing the background, is intended to remind of the wickedness of mankind. The hand resting on the dog alludes to fidelity. A noble portrait of high importance, painted about 1540.

*Oak Panel: Height, 26¼ inches; width, 20½ inches.*

*Note: See E. J. Hoogewerff, Jan van Scorel, peintre de la Renaissance hollandaise (The Hague 1923), p. 78. No. 14.*



## PETER BRUEGHEL THE YOUNGER

*Son of Peter Brueghel the Elder. Born at Brussels 1564. Died in 1637 or 1638. Pupil of Gillis van Coninxloo. (He signed either Brueghel or Breughel.)*

### 41—HARVEST

450.—Peasants harvesting in a cornfield. In the foreground one is drinking from a large stone bottle while a woman brings fruit in a basket for refreshment. In the distance a village and view over a valley. Painted by Peter Brueghel the son, from a drawing left by his famous father and dated 1568, now in the Kunsthalle at Hamburg. The "old" Brueghel died 1569. After his sketch the well-known engraving was made by Peter van der Heyden and a picture by Abel Grimmer in the Museum at Antwerp (n. 831). Our picture shows, in the middle distance, the figure of a boy bearing two pitchers, seen neither in the engraving nor in the composition as given by Grimmer. This detail and some others are important, because they prove that Peter Brueghel the son did not copy the print (nor Grimmer) as others have done. The landscape with church and tower is very like that in the copy the younger Brueghel made of his father's picture representing the "Parable of the Blind." (at Vienna; the original, also dated 1568, at Naples.) Signed, P. Breughel. Evidently transferred from a panel at some time.

*Height, 16½ inches; length, 22½ inches.*

*Note:* See Van Bastelaer et de Loo, *Peter Brueghel l'Ancien* (1907), p. 261, and Friedländer, *Peter Brueghel* (1921), p. 122.





No. 41—HARVEST  
By PETER BRUEGHEL THE YOUNGER



No. 42—ST. CATHERINE AND ST. BARBARA  
*By JEAN BELLEGAMBE*

## JEAN BELLEGAMBE

*Born at Douai before 1480. Died there 1535. Contemporary and follower of Quinten Metsys.*

2200.—

### 42—ST. CATHERINE AND ST. BARBARA

The wings of a triptych. The saints are represented nearly full-length, St. Catherine, crowned, holds in her hand the ring as sign of her betrothal with the Celestial Bridegroom. Behind her a dramatic landscape with mountains is visible. St. Barbara wears a red little cap and holds an open book with a palm. In the background a fortified tower, her attribute. On the inner side of each panel an ornamented column in Renaissance style: and in the distance the martyrdom of both saints.

*Oak Panel: Height, 32½ inches; width, 11 inches.*

JOOS VAN DER BEKE  
(Called JOOS VAN CLEVE THE ELDER)

*Born at Antwerp about 1480. Master there in 1511.  
Died 1540. Worked several years in Italy and at Cologne.  
Formerly known as "The Master of the Death  
of the Virgin."*

1450.—43—THE HOLY TRINITY ENTHRONED AND TWO  
ANGELS

God the Father is sitting on a monumental throne, supporting Christ as the Man of Sorrows; the Dove on His left shoulder; in the foreground two angels are holding a long linen sheet. In the beautiful coloring the crimson mantle of God and the pale yellow dress of the left angel predominate; special attention is given to the rich drapery. The typical landscape, visible on both sides of the throne, is less elaborate than is usual with the painter; but the atmosphere improves by the somewhat larger touch. The picture is the central panel of a triptych, the wings being lost and the top cut off. The composition closely follows a painting of the "Master of Flemalle" (contemporary of the Van Eycks), now in the Museum at Louvain. Joos van Cleve borrowed the arrangement of his figures from that artist on other occasions. On the reverse side in characters of the seventeenth century, the following inscription: *C. Dosena. Melegnano per Carpiano, in Certosa. Franco di porto.* (Melegnano is a little town halfway between Milan and Lodi.)

*Oak Panel: Height, 31½ inches; width, 22¾ inches.*



No. 43—THE HOLY TRINITY ENTHRONED AND TWO ANGELS  
*By JOOS VAN DER BEKE*





No. 44—CHRIST SHOWN TO THE MOB  
*SCHOOL OF THE NETHERLANDS*

## SCHOOL OF THE NETHERLANDS

*By an artist near to the Master of "Solomon's Idolatry"  
in the Museum of Amsterdam. Second half of the  
XV Century.*

1400. —

### 44—CHRIST SHOWN TO THE MOB

With Pilate and Councillors He is standing under a Gothic porch to which a stone staircase from the right conducts. A man mounting the steps may be supposed to bring the message from Pilate's wife. Before the palace a crowd of Jews. In the foreground two schoolboys fighting, and a dwarf. In the background a street where the two thieves are led to Golgotha. The hill is visible in the distance. The colors are vivid but harmonious. The several heads are characterized in a remarkable way.

*Oak Panel: Height, 37½ inches; width, 27¾ inches.*

## PEETER BALTENS

*Painter and engraver of Antwerp. Master of importance in the Guild since 1540. Died 1598. Worked in the style of Peter Brueghel the Elder.*

### 45—THE PARABLE OF THE SOWER, IN A LARGE LANDSCAPE

1450.—

In the foreground a field, where the devil, disguised, is sowing the tares, whilst the husbandmen sleep. The field is bounded on the left by a country road, beyond which are several high elm trees, beautifully painted; in the middle distance a farm where linen is being bleached, and to the right a hamlet with a castle or abbey, not far from a river. In the background a fine view of mountains; from drifting clouds varying shadows are cast over the landscape. The sleeping peasants with their horses and tools are well distributed over the foreground and middle distance. The picture, harmonious in coloring and splendidly preserved, must be considered, by its quality and size, a masterpiece of the painter. Only six or seven of his works are known, and this one appears the largest. Panel cut from one plank, without any joins. Signed on the left, on a stone, PEETER BALTENS. On the right the following inscription in Latin:

"Zyzaniam pravus seminat sed tempore messis  
Videbunt Stygium crimina facta canem,  
Lucida quum coeli ducetur ad atria justus,  
Impius eterni preda Charontis erit."

(The evil-one sows the tares, but at the time of the harvest the crimes committed will reveal the infernal dog, when the just will be conducted to the shining courts of heaven, and the impious will be the prey of everlasting Charon.)

*Oak Panel: Height, 46 inches; length, 64½ inches.*

*Note: See Van Bastelaer et de Loo, Peter Brueghel l'Ancien, son oeuvre et son temps (Bruxelles 1907), p. 373.*

*Formerly in the collection of M. Paul Delaroff, Petrograd.*





No. 45—THE PARABLE OF THE SOWER, IN A LARGE LANDSCAPE  
By PEETER BALTENS



No. 46—THE ANNUNCIATION  
By GIOVANNI BATTISTA PIAZZETTA

## GIOVANNI BATTISTA PIAZZETTA

*Born at Pietrarossa, 1682. Died in Venice, 1754.*

*The most genial, after Tiepolo, of the Venetian painters of the XVIII Century*

### 675- 46—THE ANNUNCIATION

The Virgin is represented in an attitude of stupor, near the praying stool, at the announcement which the Angel, coming into her presence, borne by a cloud, makes to her. The look of transport on the face of the Angel is very beautiful and the coloring of the Virgin, the white lining of her blue robe seeming to illumine the scene, is also very striking.

*Height, 21 inches; length, 29 inches.*

*Note: See, Aldo Ravà, G. B. Piazzetta, Alinari (Firenze, 1921), page 63 (reproduction); Mostra della pittura Italiana del sei e Settecento in Palazzo Pitti; Bestetti e Tuminelli. 1922. No. 751.*

## GIOVANNI BATTISTA TIEPOLO

*Born in Venice 1696. Died 1770. Piazzetta and Paolo Veronese were his teachers; but he has, by his great genius, elevated the Venetian style of painting of the "Settecento" to a height which excelled even that of the French painting of the same period.*

### 47—A BISHOP READING THE PRAYER

3100.— The background is niche-fashioned, and in the extradors two figures in grisaille are lying along the curve of the arch. In the niche a bishop, assisted by an acolyte, reads the prayer from a book which a page, kneeling, holds up to him. A sketch for some unknown picture. Tiepolo is particularly happy in his sketches, which show more the freshness of his imagination than the great compositions for which they are intended. The composition, forms and color all unite in pointing to Tiepolo as the author.

*Height, 23¼ inches; width, 13¾ inches.*



No. 47—A BISHOP READING THE PRAYER  
By GIOVANNI BATTISTA TIEPOLO



No. 48—PORTRAIT OF A MAN WITH A BEARD  
*By VINCENZO CATENA*

## VINCENZO CATENA

*Venetian painter; worked under Giovanni Bellini.*

*Died 1531.*

### 48—*PORTRAIT OF A MAN WITH A BEARD*

500. Bust-size, three-quarter turned to right, with cap and dress of brownish-crimson on a dark background. The cold and flat treatment of the face, the breadth of the shoulders and other peculiarities point quite distinctly to Catena as the author. The picture was, long ago, enlarged by about one inch to the right, in order to make it fit the old frame.

*Height, 18 inches; width, 15 inches.*

*From the Fairfax Murray Collection.*

## ANDREA DI BARTOLO

*A Sienese painter of the early XV Century, but still  
liege to Simone Martini and Lippo Memmi.*

### 49—MADONNA AND CHILD

3200.-

The Madonna is seated on a cushion in a flowering meadow, holding the Child at her left. On high against a gold background, two angels praying. The tabernacle is modern, after the Venetian style. Andrea di Bartolo, who repeated his Madonnas in several paintings, never expressing himself in more than two or three themes, is here a little different, and more original than usual, but not less characteristic.

*Scalloped Panel: Height, 21 inches; width, 13 inches.*

*Note: See, Andrea di Bartolo in Rassegna d'Arte Senese XIV. n. 1. p. 14, by Giacomo de Nicola.*





No. 49—MADONNA AND CHILD  
By ANDREA DI BARTOLO



No. 50—MADONNA WITH CHILD BETWEEN TWO SAINTS AND  
TWO ANGELS ON A GOLD BACKGROUND  
*By SANO DI PIETRO*

## SANO DI PIETRO

*Born in Siena 1406. Died 1481. The most popular,  
perhaps, of the Sienese painters of the XV Century.  
He was a pupil of Sassetta.*

8100.—50—*MADONNA WITH CHILD BETWEEN TWO SAINTS  
AND TWO ANGELS ON A GOLD BACKGROUND*

That this is a painting by Sano di Pietro, the typical composition of the Master proclaims, but the style of the forms (more minute, more detailed, more realistic) suggests Sassetta's. The picture may be considered, therefore, as being the work of Young Sano executed in Sassetta's studio, and, on that account, has an importance which cannot be gainsaid.

*Scalloped Panel: Height, 27 inches; width, 19 inches.*

## ITALO-BYZANTINE, XII-XIII CENTURY

### 51—*THE DESCENT FROM THE CROSS*

7000.—

With the traditional figures of Mary, John, the Magdalene, another Mary, Joseph of Arimathea and Nicodemus, it is truly a work of exceptional interest. It bears all the nobility of the Byzantine art of the golden period; the expression is more Roman than Romanesque. Observe the figure of Nicodemus, in the act of removing the nails from the feet of Christ; he is represented as a rough type of man with unkempt hair and beard and sinewy limbs; the treatment being somewhat after the impressionistic manner of some frescoes at Pompeii. The picture probably came from the East and may have been painted by a Greek artist, at Venice.

*Height, 20 inches; width, 18 inches.*



No. 51—THE DESCENT FROM THE CROSS  
*ITALO-BYZANTINE, XII-XIII Century*





No. 52—THE BIRTH OF ST. NICHOLAS  
By *LORENZO VENEZIANO*

## LORENZO VENEZIANO

(*Worked at Venice between 1357 and 1359*)

### 52—THE BIRTH OF ST. NICHOLAS

3700—  
In a room, the mother is lying in bed assisted by two women. In the foreground, two other women are tending the babe; and one of them, miraculously, receives the knowledge that the infant will be a Saint. The description of this work, as well as that of No. 53, is derived from the narrative of the Saint's life according to the *Leggenda Aurea* (The Golden Legend). The "enamel" of the colors and the general state of preservation are truly extraordinary. In original trilobed frame.

*Panel: Height, 29 inches; width, 21¾ inches.*

## LORENZO VENEZIANO

(*Worked at Venice between 1357 and 1359*)

### 53—ST. NICHOLAS' BOUNTY

3760.-

In a room, standing in an attitude of humility, before their father, are the three maidens whom St. Nicholas saves from dishonor by throwing to them, from a window, the three golden balls which are to be their dowry. It is a pendant to No. 52, and like it, is beautiful and perfectly preserved.

*Height, 29½ inches; width, 21¾ inches.*





No. 53—ST. NICHOLAS' BOUNTY  
*By* LORENZO VENEZIANO



No. 54—MADONNA AND CHILD  
By *SEGNA DI BONAVENTURA*

## SEGNA DI BONAVENTURA

*Worked between the end of the XII and the beginning of the XIII Century. With Ugolino, he was the most faithful disciple of Duccio, the founder of the Sienese school of painting.*

3100. —

### 54—MADONNA AND CHILD

On a gold background is the half-length figure of the Madonna, turned three-quarters to the right, holding the Child. The face and hands of the Virgin distinctly point to Segna as the author. It was evidently the centre panel of a polyptych.

*Height, 34 inches; width, 23¼ inches.*

*Formerly of S. Miniato dei Tedeschi, near Florence.*

*Note: See, Duccio and his School by G. De Nicola in the "Burlington Magazine," Dec. 1912, p. 146.*

## GIOVANNI ANTONIO BOLTRAFFIO

*Born in Milan 1467. Died 1516. The most gifted of  
Leonardi da Vinci's pupils: a Madonna at Budapest  
and the "Casio" panel at the Louvre are among his  
works.*

### 9000. 55—THE VIRGIN WITH THE BOOK

The half-length figure of the Madonna is shown behind the parapet on the ledge of which the Child is seated. Her right hand rests on a book, and with her left she is offering a flower to the Child. From two openings in the rear is seen the landscape of the background. The pretty and novel idea of this composition pleased the Master so much that he reproduced it in a picture which was in the Loeser Collection at Florence.

*Height, 21 inches; width, 15½ inches.*

*From the Crespi Collection at Milano, and before that it was in the  
Colbacchini Collection at Venice.*

*Note:* See, A. Venturi, *The Crespi Gallery* (Milan, Hoepli 1900), p. 237.

See, G. Carotti, *G. A. Boltraffio in the National Italian Gallery* (Rome, 1899), vol. IV, pp. 305 and 329.

See, B. Berenson, *North Italian Painters of the Renaissance*.

Mentioned in the catalogue of the Musée de Breca de Milan, pp. 181-182; also in Baedeker and in the *Guide Joanne*.



No. 55—THE VIRGIN WITH THE BOOK  
By GIOVANNI ANTONIO BOLTRAFFIO



No. 56—PORTRAITS OF TWO YOUNG VENETIAN NOBLES  
*By VITTORE BELLINIANO*



## VITTORE BELLINIANO

*A Venetian painter of the first decade of the XVI Century. He was, for a time, assistant to Giambellino.*

5500.—

### 56—PORTRAITS OF TWO YOUNG VENETIAN NOBLES

Busts, turned slightly towards each other, dark background. The above is the description given to the picture by the authorities of the Kaiser Friedrich Museum of Berlin where it was on view until 1922 (see, H. Posse, *Die Gemälde Galerie des Kaiser-Friedrich Museum* I, 1913, p. 127. n. 12), in which year it was allowed to go in order to make place for a Dürer. Because of the steadiness of the drawing and a certain grandiosity in the style of reproducing the characteristics of his subject, one were inclined rather to assign the work to Cariani. In the Louvre there is a replica of this, but not so powerful and of a later period.

*Height, 17¾ inches; length, 24½ inches.*

*From the Solly Collection in London.*

## FILIPPINO LIPPI

*Born at Prato 1457. Died at Florence 1504. One of the most interesting (after Botticelli, to whom he owes much of his artistic attainments) of that phalanx of Florentine painters who made the XV Century famous.*

### 57—MADONNA AND CHILD

*Tooo.* — The Madonna is seated, turned three-quarters to the left. She holds the Child in the act of blessing. The wall has two apertures which allow the landscape to be seen; very luminous and simple. The composition, except the background, recalls the celebrated picture of Filippino in the Church of Santo Spirito at Florence, but one would say it belongs to a later period. Beautiful old frame.

*Height, 26¾ inches; width, 19¼ inches.*





No. 57—MADONNA AND CHILD  
By FILIPPINO LIPPI



No. 58—PORTRAIT OF A LADY  
By SEBASTIANO MAINARDI

## SEBASTIANO MAINARDI

*Born at San Gimignano circa 1450. Died 1513.  
Assistant to and a faithful follower of his brother-in-  
law, Domenico Ghirlandaio.*

2900. —

### 58—PORTRAIT OF A LADY

Bust length, turned three-quarters to the left, before a parapet. She holds a spray of carnations; her cap is garnet-red trimmed with gold and her dress is black. A dark red curtain, opening from the centre contrasts with the deep green of the background. The portrait has all the characteristics of the best work of Ghirlandaio. The carved gilt frame is old, but it is not the original one.

*Height, 22½ inches; width, 16 inches.*

*Previously in the Prinzheim Collection at Munich.*

## FRANCESCO GOYA

*Born at Fuendetodos 1746. Died at Bordeaux 1828.  
One of the most profound interpreters of humour and  
psychology, both in portraiture and "genre" subjects,  
of all times and schools.*

### 350.- 59—CARD PLAYERS

Sheltered by ruins, in the midst of mysterious lights and shadows, several players are grouped around a card table. The artist has depicted them at the moment that a quarrel is brewing. Note the various expressions on the faces of the figures telling the drama which is about to start: eagerness, delirious joy, scorn, indifference. On the lower right hand corner is the artist's signature.

*Height, 15 inches; length, 20¾ inches.*



No. 59—CARD PLAYERS  
By FRANCESCO GOYA



No. 60—INSIDE A WINE SHOP  
By FRANCISCO GOYA

## FRANCESCO GOYA

*Born at Fuendetodos 1746. Died at Bordeaux 1828.  
One of the most profound interpreters of humour and  
psychology, both in portraiture and "genre" subjects of  
all times and of all schools.*

900. -

### 60—INSIDE A WINE SHOP

On the left the fireplace, which illumines the scene, and nearby a table spread for a repast. In the background a serried group of merry couples. On top of a chest two musicians playing upon instruments; in the centre and to the right, couples, dancing. Flirtation, antics, ecstatic contemplation, passion, all these manifestations of feeling blend together in a scene of inimitable verity.

*Height, 19¼ inches; length, 24¾ inches.*

## FRANÇOIS BOUCHER

*Born in Paris 1703 and died there 1770. The most deservedly celebrated painter of the Court of Louis XV.*

1300.—61—SLEEPING WOMAN

A young woman is lying, completely nude and asleep, upon a white sheet, showing her back to the onlooker. An ample red curtain, held up on the left, permits a view of the park. In this picture, the fresh touch and delicate treatment of the master are well in evidence. Over the feet is the signature and the date 1746.

*Height, 13 inches; length, 18 inches.*

*From the Fairfax Murray Collection.*





No. 61—SLEEPING WOMAN  
*By FRANÇOIS BOUCHER*



No. 62—PORTRAIT OF A LADY  
*By JEAN AUGUSTE INGRES*

## JEAN AUGUSTE INGRES

*Born at Montauban 1780. Died at Paris 1867.  
A conventional painter of religious and allegorical  
subjects, he was full of distinction and life in portrait-  
painting.*

1900. —

### 62—PORTRAIT OF A LADY

Three-quarter length; seated on a sofa of red velvet in a room with green hangings, dressed in white satin and having flowers in her hair, on her sleeves and in her left hand. On the back of the chair is the painter's signature. The gilt "pastiglia" frame is the original one.

*Height, 41½ inches; width, 35 inches.*

## PARIS BORDONE

*Born at Treviso 1500. Died at Venice 1571.*

63—AUTUMN

425.— On the right the figure of a woman, suggesting Diana, to whom a satyr offers grapes. Cupid is coming toward her with roses which are being picked by Flora, on the left. This allegory has a pendant in the Vienna Gallery.

*Height, 42½ inches; length, 63 inches.*

*Note:* Belonged to the Paul Delaroff Collection of St. Petersburg, afterwards to the Sedelmeyer Collection at Paris. It is reproduced under No. 31, in the 1913 Catalogue of Paintings by Old Masters, of the Sedelmeyer Collection.

Total —

\$ 123.60.—



No. 63—AUTUMN  
By *PARIS BORDONE*



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
ANDREA DI BARTOLO	
Madonna and Child	49
ANTWERP (School of; Follower of Quentin Metsys)	
The Holy Virgin and St. Joseph Adoring the Child, in the Ruined Stable	28
BALTENS, PEETER	
The Parable of the Sower, in a Large Landscape	45
BELLECAMBE, JEAN	
The Holy Virgin with the Child	26
St. Catherine and St. Barbara	42
BELLINIANO, VITTORE	
Portraits of Two Young Venetian Nobles	56
BOL, FERDINAND	
Man with a Black Skull-cap, Holding a Book	18
BOLTRAFFIO, GIOVANNI ANTONIO	
The Virgin with the Book	55
BORDONE, PARIS	
Autumn	63
BOUITS, DIRCK (Style of)	
The Holy Virgin with the Child	38
BOUCHER, FRANÇOIS	
Sleeping Woman	61
BRUEGHEL, PETER, THE YOUNGER	
Harvest	41

	CATALOGUE NUMBER
BROYN, BARTHOLOMEW, THE YOUNGER Portrait of a Young Magistrate	32
BROYN, BARTHOLOMEW, THE ELDER (Attributed to) Portraits of a Donor and His Wife in the Act of Adoration	33
CATENA, VINCENZO Portrait of a Man with a Beard	48
CLOUETS (School of the) Portrait Bust of Lord Burghley, Bailiff, Knight of the Order of the Garter	31
CUYP, BENJAMIN GERRITSZ The Annunciation to the Shepherds	20
D'ARTHOIS, JACQUES Landscape with Sunset	8
DE VOS, CORNELIS Portrait of a Lady	30
DOUW, SIMON JOHANNES VAN Two Horsemen Watering Their Horses at a Fountain near a Wall of Rocks	3
DUCK, JACOB Love and Backgammon	10
DYCK, ANTHONY VAN A Life-size Bust Portrait of a Lady	29
FLEMISH MASTER OF THE DEATH OF THE VIRGIN Madonna and Child	13



	CATALOGUE NUMBER
FLEMISH SCHOOL OF THE XV CENTURY	
Portrait of Charles VII, King of France	12
GOSSAERT, JAN (School of)	
The Holy Virgin Enthroned	27
GOYA, FRANCESCO	
Card Players	59
Inside a Wine Shop	60
HERP, GUILLIAM (WILLEM) VAN	
The Four Seasons: Spring, Summer, Autumn, Winter	7
INGRES, JEAN AUGUSTE	
Portrait of a Lady	62
ISENBRANDT, ADRIAEN	
The Holy Virgin with the Child, Seated in a Landscape	36
ITALO-BYZANTINE, XII-XIII CENTURY	
The Descent from the Cross	51
JANSSENS, CORNELIS (Called JANSSENS VAN CEULEN)	
Portrait of a Lady	17
KOEDÿCK, ISAAC	
An Interior with a Family Group	14
LELY, SIR PETER (PIETER VAN DER FAES)	
Portrait of a Lady	19
LIPPI, FILIPPINO	
Madonna and Child	57
LOWER RHINE (School of the)	
The Mourning for Christ	23

MAINARDI, SEBASTIANO	
Portrait of a Lady	58
MASTER OF THE HALF-LENGTH FEMALE FIGURES (Known as THE)	
The Holy Virgin with the Child at a Table	35
The Holy Virgin looking down at the Nude Child in her Arms	37
MASTER OF MOULINS (THE)	
Life size, half-length Figure of a Lady in the Attitude of Prayer	34
MEMLING, HANS	
The Penance of St. Jerome in a Landscape	39
MEMLING, HANS (School of)	
Virgin and Child with St. Anne	11
MIEREVELD, MICHEL JANSZON VAN	
Portrait of a Bearded Gentleman	15
MOLENAER, NICOLAAS (KLAES)	
Winter Landscape	4
MONNOYER, JEAN BAPTISTE	
Flowerpiece	1
NETHERLANDS (School of the)	
Christ Shown to the Mob	44
OOST, JACQUES VAN, THE ELDER	
Merry Company	22
PATINIR, JOACHIM	
(a) Landscape with a Convent	24
(b) Landscape with St. Jerome as Hermit	24
PIAZZETTA, GIOVANNI BATTISTA	
The Annunciation	46

RUYSCH, RACHEL	
A Basket of Flowers on a Red Marble Table	2
SANO DI PIETRO	
Madonna with Child between two Saints and two Angels, on a Gold background	50
SANTVOORT, DIRCK VAN	
Portrait of a Lady	16
SAVERY, ROELANDT	
A Rocky Woodland Landscape	6
SCOREL, JAN VAN	
Portrait of a Dutch Humanist	40
SEGNA DI BONAVENTURA	
Madonna and Child	54
STEEN, JAN	
The Convalescent	9
TIEPOLO, GIOVANNI BATTISTA	
A Bishop Reading the Prayer	47
TILENS, JAN	
(a) A Mountainous and Wooded Landscape	21
(b) A Mountainous Landscape	21
VAN DER BEKE, JOOS (Called JOOS VAN CLEVE, THE ELDER)	
The Holy Virgin with the Child, Sitting on a Rich Throne of Marble	25
The Holy Trinity Enthroned, and Two Angels	43
VAN DER MEULEN, ADAM FRANS	
A Wooded Landscape with a Company of Nine People	5
VENEZIANO, LORENZO	
The Birth of St. Nicholas	52
St. Nicholas' Bounty	53



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